



3 9087 01121253 9

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

MOZART'S

KING THAMOS

TWO SHILLINGS.

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

## THE ONLY COMPLETE EDITIONS.

---

*One Volume, 518 pp., folio, handsomely bound, cloth, gilt edges, price 21s.*

---

AN ENTIRELY NEW AND CAREFULLY REVISED EDITION OF

# MENDELSSOHN'S ORIGINAL COMPOSITIONS

FOR THE  
PIANOFORTE

INCLUDING THE "LIEDER OHNE WORTE."

---

ALSO

A NEW OCTAVO EDITION (518 pp.)  
Price, in paper cover, 7s. 6d. Cloth, gilt edges, 10s. 6d.

---

## LIEDER OHNE WORTE

Folio, cloth, gilt edges, 12s. Octavo, paper cover, 4s.; cloth, gilt edges, 6s.

### CHEAP EDITION.

Folio, paper cover, 5s.; cloth, gilt edges, 8s. Octavo, paper cover, 2s. 6d.;  
cloth, gilt edges, 4s. 6d.

---

## THE ONLY COMPLETE EDITION, CONTAINING BOOKS 7 & 8.

---

"The volume before us is, indeed, a model of cheapness combined with elegance and convenient arrangement. It contains, in 518 neatly printed pages, everything Mendelssohn has written for the pianoforte, from the Capriccio in F sharp minor, Op. 5, composed in 1825, at the age of 16, to his latest works, including several published after his death. . . . A student will find no end of interesting points in the works here collected, but to the more advanced amateur also they will be a source of purest enjoyment. We need not add that the stately volume before us is eminently adapted to serve as an elegant and valuable gift-book at this, or, indeed, at any season of the year."

—*The Times.*

"This is a new edition, just issued by the eminent firm in Berners Street, of the complete works of Mendelssohn for pianoforte solo, including the two concertos, and the other pieces with orchestral accompaniments. These are comprised in one handsome volume, full music size, far less bulky than might be expected from the comprehensiveness of its contents. These comprise all the hitherto published pianoforte works of the composer of the class just specified, including the eight books of 'Lieder ohne Worte.' Some of these and several other pieces are the copyrights of Messrs. Novello, Ewer and Co., hence this is the only complete edition procurable in this country. The advantages of having all these productions of the great master in a single volume are great, especially for the purposes of ready reference, as in the case of the beautiful one-volume edition of Beethoven's Sonatas issued by the same publishers. Like it, the Mendelssohn collection now under notice is beautifully engraved and printed, and is altogether brought out in a style worthy of the contents and of the high reputation of the firm by which it is issued."—*Illustrated London News*

---

LONDON: NOVELLO, EWER AND CO.  
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON AND CO.

# NOVELLO, EWER & CO.'S CIRCULATING MUSIC LIBRARY

1, BERNERS STREET, W.

## TERMS OF SUBSCRIPTION.

|          |   |   |   |   |   |            |
|----------|---|---|---|---|---|------------|
| CLASS A  | - | - | ONE GUINEA                                | - | - | PER ANNUM. |
| CLASS B) | - | - | TWO GUINEAS                               | - | - | PER ANNUM. |
| CLASS E) |   |   | Six Months, £1 5s.; Three Months, 15s.;   |   |   |            |
|          |   |   | One Month, 8s.; One Week, 3s.             |   |   |            |
| CLASS C) | - | - | THREE GUINEAS                             | - | - | PER ANNUM. |
| CLASS F) |   |   | Six Months, £1 15s.; Three Months, £1 1s. |   |   |            |
|          |   |   | One Month, 12s. 6d.; One Week, 5s.        |   |   |            |
| CLASS D) | - | - | FIVE GUINEAS                              | - | - | PER ANNUM. |
| CLASS G) |   |   |   |   |   |            |

Subscriptions received by all Musicsellers in town or country.

### TOWN.

- CLASS A**—Entitles the Subscriber to receive Six Pianoforte Pieces or Songs (ordinary sheet music), which may be exchanged once a week.
- CLASS B**—Entitles the Subscriber to receive Twelve Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged once a week. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS C**—Entitles the Subscriber to receive Eighteen Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS D**—Entitles the Subscriber to the same privileges as Class C, including the right of occasionally borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

\* \* \* The Special attention of Conductors and Secretaries of Musical Societies is called to this subscription.

### COUNTRY.

- CLASS E**—Entitles the Subscriber to receive Twenty Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged twice a month. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS F**—Entitles the Subscriber to Thirty Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY, or as often as required. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS G**—Entitles the Subscriber to the same privileges as Class F, including the right of occasionally borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

\* \* \* FOR STILL LARGER QUANTITIES OF MUSIC, SPECIAL SUBSCRIPTIONS CAN BE ARRANGED.



NOVELLO'S ORIGINAL OCTAVO EDITION.

---

# KING THAMOS

AN HISTORICAL DRAMA

(FROM THE GERMAN OF FREIHERR VON GEBLER)

THE CHORUSES AND INCIDENTAL MUSIC COMPOSED

BY

W. A. MOZART.

---

THE ENGLISH VERSION BY W. GRIST.

---

*Ent. Sta. Hall.*

*Price, in paper cover, 1s. 6d.  
" paper boards, 2s.*

LONDON: NOVELLO, EWER AND CO.,  
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)  
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON & CO.

M  
1513  
M23K



## PREFACE.

“THAMOS, KING OF EGYPT” is the title of a historical drama, written by Freiherr von Gebler, to which, in 1779-1780, Mozart composed the incidental music for a performance which took place at Salzburg. The argument of the play is thus given by Otto Jahn, in his “Mozart” :—

Menes, King of Egypt, has been deposed by a usurper, Rameses, and, as it is thought, assassinated; but he is living, under the name of Sethos, as high priest of the Temple of the Sun, the secret being known only to the priest Hammon and the general Phanes. After the death of Rameses his son Thamos is heir to the throne. The day arrives when Thamos attains majority, is to be invested with the diadem, and to select a bride. The friends of Menes seek in vain to persuade him to dispute the throne. He will not oppose the noble youth, whom he loves and esteems. But Pheron, a prince and confidant of Thamos, has, in conjunction with Mirza, the chief of the Virgins of the Sun, organised a conspiracy against Thamos, and won over a portion of the army. Tharsis, daughter of Menes, who is believed by all, even her father, to be dead, has been brought up by Mirza under the name of Sais. It is arranged that she shall be proclaimed rightful heir to the throne, and, as she will then have the right to choose her consort, Mirza will secure her beforehand for Pheron. When she discovers that Sais loves Thamos, and he her, she induces Sais to believe that Thamos prefers her playmate Myris, and Sais is generous enough to sacrifice her love and her hopes of the throne to her friend. Equally nobly Thamos rejects all suspicions against Pheron, and awards him supreme command. As the time for action draws near, Pheron discloses to Sethos, whom he takes for a devoted follower of Menes, and consequently for an enemy to Thamos, the secret of Sais' existence and his own plans. Sethos prepares secretly to save Thamos. Sais also, after being pledged to silence by an oath, is initiated into the secret by Mirza and Pheron, and directed to choose Pheron. She declines to give a decided answer, and Pheron announces to Mirza his determination to seize the throne by force in case of extremity. Sais, who believes herself not loved by Thamos, and will not therefore choose him as consort, but will not deprive him of the throne, takes the solemn and irrevocable oath as Virgin of the Sun. Thamos enters, and they discover, to their sorrow, their mutual love. Sethos, entering, enlightens Thamos as to the treachery of Pheron, without disclosing the parentage of Sais. Pheron, disturbed by the report that Menes is still living, comes to take council

of Sethos, and adheres to his treacherous design. In solemn assembly Thamos is about to be declared king, when Mirza reveals the fact that Sais is the lost Tharsis, and heiress to the throne. Thamos is the first to offer her his homage. When she is constrained to choose between Thamos and Pheron she declares herself bound by her oath, and announces Thamos as the possessor of the throne. Then Pheron calls his followers to arms, but Sethos steps forward and discloses himself as Menes; whereupon all fall at his feet in joyful emotion. Pheron is disarmed and led off; Mirza stabs herself; Menes, as father and ruler, releases Sais from her oath, unites her with Thamos, and places the pair on the throne. A message arrives that Pheron has been struck with lightning by Divine judgment and the piece ends.

It is not surprising to learn that this drama did not long keep the boards, and Mozart, in a letter to his father (February 15, 1783), expresses his regret that the music is not likely to be heard again because of the failure of the play. The three grand choruses, however (Nos. 1, 6, and 8), were subsequently adapted as motetts for church use, both with Latin and German words, and in this form will be familiar to musicians under their Latin titles "Splendente te, Deus," "Deus, tibi laus et honor," and "Ne pulvis et cinis." The vocal score of the whole of the music was published a few years since by Peters, of Leipzig; but the full score appeared in print for the first time last year in the new and complete edition of Mozart's works now in course of issue. The English translation of the text of the choruses was made by Mr. William Grist for the Borough of Hackney Choral Association.

It will be noticed that the close of the chorus No. 6 differs materially from that of "Deus, tibi laus et honor." In the original, the tranquil ending of the symphony appropriately introduces the next scene. The adapter of the music as a motett appears to have arbitrarily changed it with a view of obtaining a more effective close when used as a separate piece.

*November, 1882.*



# KING THAMOS.

---

## CHORUS I.

### *Maidens and Priests.*

Before thy light, Sun-god, thy foe, the darkness,  
takes wing.  
An offering anew from the wealth of Egypt we  
bring.  
We pray thee beam o'er us, with ever-brilliant  
rays,  
And grant to the people of Thamos happier days.

### *Priests.*

May all the youthful  
Be virtuous and truthful ;  
On manhood glow :  
With valour fire them,  
Wisdom inspire them,  
Through all let patriot ardour flow.

### *Tutti.*

Beam o'er us, we pray thee, with ever-brilliant  
rays,  
And grant to the people of Thamos happier days.

### *Maidens.*

Our maidens be fairest,  
Our matrons be rarest,  
Man's dearest flower ;  
In virtue peerless,  
In duty fearless,  
Blooming unwithered till life's latest  
hour.

### *Tutti.*

We pray thee beam o'er us, with ever-brilliant  
rays,  
And grant to the people of Thamos happier days.

### *Priests.*

Be Thamos victorious—  
His arm ever glorious,  
O'er foeman prevail !

### *Maidens.*

Crowned with affection,  
Egypt's protection,  
Monarch and father we hail.

### *Tutti.*

Before thy light, Sun-god, thy foe, the darkness,  
takes wing.  
An offering anew from the wealth of Egypt we  
bring.  
Beam o'er us, we pray thee, with ever-brilliant  
rays,  
And grant to the people of Thamos happier days.

## CHORUS II.

### *Tutti.*

Godhead, throned in power eternal !  
Ever great and ever vernal,  
Prayer ascends from Egypt's land ;  
Ever mounting, ne'er descending,  
First of realms, with fame unending,  
May it as thyself be grand.

### *Priests.*

From the tropic, sand-surrounded,  
To the shore by sea-marge bounded,  
Glow to thee the sacred fire ;  
In the morning, songs we raise thee,  
Still at eventide we praise thee :  
Never silent is our choir.

### *Maidens.*

As when to the temple's glamour,  
Added is the trumpet's clamour,  
Yet the flute makes heard its voice ;  
So, Osiris' children loudly  
Chant thy praise, and ever proudly,  
Sun-god, in thy light rejoice.

*Priest.*

Word by mouth of monarch spoken,

*Maiden.*

And his subjects' oath ne'er broken,

*Tutti.*

Be of truth the common ground ;

*Priest.*

To us kind,

*Maiden.*

We hail him royal,

*Priest.*

Father gracious,

*Maiden.*

Children loyal,

*Tutti.*

Thus by golden chain we're bound.

Godhead, throned in power eternal,  
Ever great, and ever vernal !

Prayer ascends from Egypt's land ;  
Ever mounting, ne'er descending,  
First of realms, with fame unending,  
May it as thymself be grand.

### CHORUS III.

*High Priest.*

Ye children of dust, come, with trembling adore  
ye ;  
The Sun-god in splendour arises before ye ;  
Loud roll his thunders—the foe they appal ;  
Scorn's withered arms at his glance powerless  
fall.

*Tutti.*

We children of dust in our reverence tremble,  
And lowly to earth bow the head.  
Almighty ! thy favour to gain we assemble,  
And honour thy ordinance dread.

Godhead lofty ! Sun all-glorious !  
Egypt's prayer an audience deign :  
Be our monarch still victorious,  
Truth and justice gild his reign

# KING THAMOS.

## No. 1. CHORUS OF MAIDENS AND PRIESTS.—“BEFORE THY LIGHT, SUN-GOD.”

Flutes, Oboes, Bassoons, Horns, Trumpets, Trombones, Timpani, and Strings.

(In the Temple of the Sun at Heliopolis.)

*Maestoso (Allegro).*

PIANO. *f Tutti.*

A SOPRANO.  
Be-fore thy light, Sun - god, Sun - god! thy foe the dark - ness

ALTO.  
Be-fore thy light, Sun - god, Sun - god! thy foe the dark - ness

TENOR.  
Be-fore thy light, Sun - god, Sun - god! thy foe the dark - ness

BASS.  
Be-fore thy light, Sun - god, Sun - god! thy foe the dark - ness

A *f Str.* *Wind sustain.* *Wind.*

takes wing, thy foe the dark - ness takes wing. An

takes wing, thy foe the dark - ness takes wing. An

takes wing, thy foe the dark - ness takes wing. An

takes wing, thy foe the dark - ness takes wing. An

*p Str.* *f Wind.*

off - 'ring a - new from the wealth of E - gypt we

off - 'ring a - new from the wealth of E - gypt we

off - 'ring a - new from the wealth of E - gypt we

off - 'ring a - new from the wealth of E - gypt we

*Tutti.*

bring. We pray thee beam o'er us, beam o'er us, we pray thee, we pray thee,

bring. We pray thee beam o'er us, beam o'er us, we pray thee, we pray thee,

bring. We pray thee beam o'er us, beam o'er us, we pray thee, we pray thee,

bring. We pray thee beam o'er us, beam o'er us, we pray thee, we pray thee,

*fz*

we pray thee, with ev - er - bril - liant rays, with

we pray thee, with ev - er - bril - liant rays, with

we pray thee, with ev - er - bril - liant rays, with

we pray thee, with ev - er - bril - liant rays, with

*fz*

ev - er - bril - liant rays, And grant to the peo - ple of

ev - er - bril - liant rays, And grant to the peo - ple of

ev - er - bril - liant rays, And grant to the peo - ple of

ev - er - bril - liant rays, And grant to the peo - ple of

*fz* *p Str.*

Tha - mos hap - pi - er days, and grant us hap - pi - er

Tha - mos hap - pi - er days, and grant us hap - pi - er

Tha - mos hap - pi - er days, and grant us hap - pi - er

Tha - mos hap - pi - er days, and grant us hap - pi - er

*f Tutti.*

B

days. We pray thee beam o'er us, beam o'er us, we pray thee, we

days. We pray thee beam o'er us, beam o'er us, we pray thee, we

days. We pray thee beam o'er us, beam o'er us, we pray thee, we

days. We pray thee beam o'er us, beam o'er us, we pray thee, we

B

pray thee, with ev - er bril - liant rays, And  
 pray thee, we pray thee, we pray  
 pray thee, with ev - er bril - liant rays, And grant to us hap - pi - er  
 pray thee, we pray thee beam o'er

grant to us hap - pi - er days, with ev - er bril - liant rays, And grant to the  
 thee, with ev - er bril - liant rays, And grant to the  
 days, we pray thee, with ev - er bril - liant rays, And grant to the  
 us, with ev - er bril - liant rays, And grant to the

peo - ple of Tha - mos hap - pi - er days, and grant us  
 peo - ple of Tha - mos hap - pi - er days, and grant us  
 peo - ple of Tha - mos hap - pi - er days, and grant us  
 peo - ple of Tha - mos hap - pi - er days, and grant us

*f Tutti.*

hap - - - pi - - - er days!

hap - - - pi - - - er days!

hap - - - pi - - - er days!

hap - - - pi - - - er days!

*f*

May all the youth-ful Be

May all the youth-ful Be

*tr*

*tr*

*leggiero.*

*fp Str.*

vir - - - tuous and truth - ful ; On man-hood, on man - hood

vir - - - tuous and truth - ful ; On man-hood, on man - hood

*tr*

*p*

*Str. Ob. & Bsn.*

glow, on man - hood glow: With val - our  
 glow, on man - hood glow: With val - our  
 fire them, Wis - dom in - spire them,  
 fire them, Wis - dom in - spire them,  
 Through all, through all let pa - triot . . . ar - dour  
 Through all, through all let pa - triot . . . ar - dour

*f* *Fl.* *f Trombones* *fp* *Wind sustain.*  
*f* *fp* *cres.*  
*p*

Musical score for Mozart's "King Thamos." The score is arranged in three systems, each with vocal staves and piano accompaniment. The first system contains the lyrics "glow, on man - hood glow: With val - our". The second system contains "fire them, Wis - dom in - spire them,". The third system contains "Through all, through all let pa - triot . . . ar - dour". The piano accompaniment includes dynamic markings such as *f*, *Fl.*, *f Trombones*, *fp*, *Wind sustain.*, *f*, *fp*, *cres.*, and *p*. There are also numerical markings like "3" and "3#" indicating triplets or specific rhythmic patterns.



flow, through all, through all let  
 flow, through all, through all let

*cres.* *p*

*D* *f*  
 Beam o'er us, we pray thee, with  
 Beam o'er us, we pray thee, with  
 pa - triot ar - dour flow, Beam o'er us, we pray thee, with  
 pa - triot ar - dour flow Beam o'er us, we pray thee, with

*f Tutti.*

ev - er - bril - liant rays, with ev - er bril - liant rays,  
 ev - er - bril - liant rays, with ev - er bril - liant rays,  
 ev - er - bril - liant rays, with ev - er bril - liant rays,  
 ev - er - bril - liant rays, with ev - er bril - liant rays,

*fz*

*p* And grant to the peo - ple of Tha - mos hap - pi - er  
*f*  
*p* And grant to the peo - ple of Tha - mos hap - pi - er  
*f*  
*p* And grant to the peo - ple of Tha - mos hap - pi - er  
*f*  
*p* And grant to the peo - ple of Tha - mos hap - pi - er

*p Str.* *f Tutti.*

days, and grant us hap - pi - er days. Our maid - ens be  
 days, and grant us hap - pi - er days.  
 days, and grant us hap - pi - er days.  
 days, and grant us hap - pi - er days.

*tr* *tr* *E* *p*  
*Bass.*

fair - est, Our mat - rons be rar - est, Man's  
*p*  
 Our maid - ens be fair - est, Our mat - rons be rar - est,

*Ob.* *Fl.* *f*

dear - - est flower, Man's dear - est, his dear - est  
 Man's dear - - est flower, man's dear - est

*fz* *Str.* *p* *p*

*dolce.*  
 flower; In vir - - tue . . . peer - less, In  
 flower; In vir - - tue . . . peer - less, In

*Ob.* *fz* *vl.* *p.* *Ob.* *fz*

du - - ty . . . fear - less, Bloom - ing,  
 du - - ty . . . fear - less, Bloom - ing,

*vl.* *p* *Str. p* *tr* *tr*

bloom - - ing till life's la - - test hour, . .

bloom - - ing till life's la - - test hour, . .

*tr* *tr*

Bloom - ing un - with - - ered, Bloom - ing till life's la - test

Bloom - ing un - with - - ered, Bloom - ing till life's la - test

*p*

**F** *f* hour. We pray thee beam o'er us, beam o'er . . us, we pray thee, beam

**F** *f* hour. We pray thee beam o'er us, beam o'er . . us, we pray thee, beam

*f* We pray thee beam o'er us, beam o'er . . us, we pray thee, beam

**F** *f* We pray thee beam o'er us, beam o'er . . us, we pray thee, beam

*Tutti.*

o'er us with ev - er - bril - liant rays, And  
 o'er us, we pray thee beam o'er  
 o'er us, with ev - er - bril - liant rays, And grant to us hap - pi - er  
 o'er us, beam o'er us, beam o'er

grant to us hap - pi - er days, with ev - er - bril - liant rays, And *p*  
 us with ev - er - bril - liant rays, And *p*  
 days, We pray thee, with ev - er - bril - liant rays, And *p*  
 us with ev - er - bril - liant rays, And *p*

grant to the peo - ple of Tha - mos hap - - pi - er *f*  
 grant to the peo - ple of Tha - mos hap - - pi - er *f*  
 grant to the peo - ple of Tha - mos hap - - pi - er *f*  
 grant to the peo - ple of Tha - mos hap - - pi - er *f*

*p Str.* *f Tutti.*

days, and grant us hap - - pi - - er days.  
 days, and grant us hap - - pi - - er days.  
 days, and grant us hap - - pi - - er days.  
 days, and grant us hap - - pi - - er days.

Crown'd with af -  
 Crown'd with af -  
 Be Tha-mos vic - to - rious, His arm ev - er glo - rious, O'er foe - man pre - vail !  
 Be Tha-mos vic - to - rious, His arm ev - er glo - rious, O'er foe - man pre - vail !

*fp fp fp fp fp fp p Wind. fp*

- fec - tion, E - gypt's pro - tec - tion, Monarch and fa - ther,  
 - fec - tion, E - gypt's pro - tec - tion, Monarch and fa - ther,

*fp fp vl. f Tutti. f tr tr*

mon-arch and fa - ther we hail,  
 mon - arch and fa - ther we hail,

*fp Fl. Ob. & Viola. fp* *p Str.* *Fl. & Fl.* *Hns. cres.*

mon - arch and fa - ther, mon - arch and  
 mon - arch and fa - ther, mon - - arch and

*f Tutti.* *tr.* *tr.* *fp Fl. Ob. & Viola. fp* *p Str.*

fa - ther we hail! Be - fore thy light,  
 fa - ther we hail! Be - fore thy light,  
 Be - fore thy light,  
 Be - fore thy light,

*dim.* *pp* *p Tutti.* *cres - - cen -*

*cres.* *f*  
 Sun - god, Sun - god, thy foe the dark - ness takes  
*cres.* *f*  
 Sun - god, Sun - god, thy foe the dark - ness takes  
*cres.* *f*  
 Sun - god, Sun - god, thy foe the dark - ness takes  
*cres.* *f*  
 Sun - god, Sun - god, thy foe the dark - ness takes  
 - do. . . . *f* *Wind.* *pp* *Str.*  
*f*  
 wing, thy foe the dark - ness takes wing, An  
*f*  
 wing, thy foe the dark - ness takes wing, An  
*f*  
 wing, thy foe the dark - ness takes wing, An  
*f*  
 wing, thy foe the dark - ness takes wing, An  
*Wind.* *f* *pp* *Str.* *f* *Wind.*  
*f*  
 off - 'ring a - new from the wealth of E - gypt we  
 off - 'ring a - new from the wealth of E - gypt we  
 off - 'ring a - new from the wealth of E - gypt we  
 off - 'ring a - new from the wealth of E - gypt we  
*Str.*



bring. Beam o'er us, we pray thee, we pray thee beam o'er us, beam o'er us,

bring. Beam o'er us, we pray thee, we pray thee beam o'er us, beam o'er us,

bring. Beam o'er us, we pray thee, we pray thee beam o'er us, beam o'er us,

bring. Beam o'er us, we pray thee, we pray thee beam o'er us, beam o'er us,

*fz* *fz*

we pray thee, with ev - er - bril - liant rays, with

we pray thee, with ev - er - bril - liant rays, with

we pray thee, with ev - er - bril - liant rays, with

we pray thee, with ev - er - bril - liant rays, with

*fz*

ev - er - bril - liant rays, And grant to the peo - ple of

ev - er - bril - liant rays, And grant to the peo - ple of

ev - er - bril - liant rays, And grant to the peo - ple of

ev - er - bril - liant rays, And grant to the peo - ple of

*p* *p* *pp* *p str.*

*fz* *fz*

Tha - mos hap - pi - er days, and grant us hap - pi - er

Tha - mos hap - pi - er days, and grant us hap - pi - er

Tha - mos hap - pi - er days, and grant us hap - pi - er

Tha - mos hap - pi - er days, and grant us hap - pi - er

*fTutti.*

days, Beam o'er us, we pray thee, beam o'er us, we pray thee, beam

days, Beam o'er us, we pray thee, beam o'er us, we pray thee, beam

days, Beam o'er us, we pray thee, beam o'er us, we pray thee, beam

days, Beam o'er us, we pray thee, beam o'er us, we pray thee, beam

o'er us, with ev - er - bril - liant rays, And

o'er us, we pray thee, beam o'er

o'er us, with ev - er - bril - liant rays, And grant to us hap - pi - er

o'er us, we pray thee, beam o'er

grant to us hap - pi - er days, with ev - er - bril - liant rays, And grant to the  
 us, with ev - er - bril - liant rays, And grant to the  
 days, beam o'er us, with ev - er - bril - liant rays, And grant to the  
 us, with ev - er - bril - liant rays, And grant to the

*p* *p* *p* *p*

*p Str.*

peo - ple of Tha - mos hap - pi - er days, and grant us hap - -  
 peo - ple of Tha - mos hap - pi - er days, and grant us hap - -  
 peo - ple of Tha - mos hap - pi - er days, and grant us hap - -  
 peo - ple of Tha - mos hap - pi - er days, and grant us hap - -

*f* *f* *f* *f*

*f Tutti.*

- pi - - er days.  
 - pi - - er days.  
 - pi - - er days.  
 - pi - - er days.

*f* *tr* *tr*

No. 2.

AFTER THE FIRST ACT.

Oboes, Bassoons, Horns, Trumpets, Timpani and Strings.

(The first Act closes with the resolution of Pheron and Mirza, to put Pheron on the throne.)

*Allegro.*

*Maestoso.*

The musical score consists of seven systems of music, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score is marked with various dynamics and performance instructions:

- System 1:** *f Tutti.* (left hand), *f* (right hand), *p Str.* (right hand), *Vl.* (violin part).
- System 2:** *Wind sustain.* (left hand), *f marcato.* (left hand), *fz* (left hand), *fz Tutti.* (right hand), *fp* (right hand), *fp* (right hand).
- System 3:** *fp* (left hand), *p str.* (left hand), *fp* (right hand), *p Str. & Wind* (right hand).
- System 4:** *fp* (left hand), *fp* (left hand), *fp* (left hand), *fp* (left hand), *f marcato.* (right hand).
- System 5:** *f* (left hand), *f* (right hand).
- System 6:** *fp* (left hand), *fp* (left hand), *fp* (left hand), *fp* (left hand), *fp* (right hand).
- System 7:** *fp* (left hand), *Str. & Bsn.* (right hand), *p espress.* (right hand).

First system of the musical score, featuring a treble and bass clef with a key signature of two flats. The music consists of a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of the musical score. The bass line includes the instruction *f Str. & Wind* towards the end of the system.

Third system of the musical score. The bass line features dynamic markings *f* and *p*. The system concludes with a *vi.* (ritardando) marking.

Fourth system of the musical score, primarily consisting of a dense, rhythmic texture in the bass line with the instruction *Str.* (strings).

Fifth system of the musical score. The bass line includes dynamic markings *f Tutti.*, *fz*, *fp*, and *fp*.

Sixth system of the musical score. The bass line includes dynamic markings *fp*, *p Str.*, *dim.*, and *f Tutti.* with a *fz* marking.

Seventh system of the musical score. The bass line includes dynamic markings *p*, *fz*, *p*, *fz*, and *f*. The system ends with a *V* (volta) marking.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in a minor key. Dynamics include *p* (piano), *f* (forte), and *fz* (forzando). A first violin part is indicated by "v1." at the end of the system.

Second system of the musical score. It includes a grand staff and a separate staff for strings labeled "Str.". Dynamics include *p*, *f marcato.*, and *fz*. A "Wind sustain." instruction is present above the grand staff.

Third system of the musical score. It features a grand staff. Dynamics include *f*, *f Tutti.*, *fp*, and *p Str.*

Fourth system of the musical score. It features a grand staff. Dynamics include *dim.* (diminuendo), *p Str. & Wind.*, and *fp*.

Fifth system of the musical score. It features a grand staff. Dynamics include *fp* and *f Tutti. f marcato.*

Sixth system of the musical score. It features a grand staff. Dynamics include *f*.

Seventh system of the musical score. It features a grand staff. Dynamics include *fz*.

*fz* *p espress.*  
*Str. & Bssn.*

*f Tutti.* *fz* *f* *fz*

*f* *f* *f* *p* *1st Vl.* *2nd Vl.*

*Wind sustain.* *fz*

*Bassi.* *p* *fz* *fp Tutti.* *fp* *pp*

This page of a musical score for Mozart's "King Thamos" features seven systems of music. The first system is a grand staff with piano and forte dynamics. The second and third systems continue the piano part. The fourth system introduces the strings with a forte tutti section. The fifth system shows the first and second violins. The sixth system includes woodwinds and basses. The seventh system concludes with various dynamics and a tutti section.

AFTER THE SECOND ACT.

Oboes, Bassoons, Horns and Strings.

(Thamos's good character becomes apparent at the end of the second Act ; the third Act begins with Thamos and the traitor Pheron.)

PIANO.

*Andante.*

*f Tutti.*

*vl.*

*p* *f* *p* *f* *p*

(Pheron's false character.)

*f*

*tr* *fp* *fp* *fp*

(Thamos's good character.)

*fp* *fp* *fp* *fp* *fp* *fp*

*Ob.*

*p Str.*

*cantabile.*

*cres.*

*tr*

*cres.*

*vl.*

*p* *f* *p* *f*



Ob. *fp* *fp*

*fp* *fp* *fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp* *fp* *fp* *f*

*fp* *fp* *fp* *fp* *fp* *fp* *fp*

*p*

*cres.*

Ob. *p cantabile.*

*f* *fz*

First system of the musical score. The right hand features a melodic line with a *cres.* (crescendo) marking. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of the musical score. The right hand includes a trill (*tr.*) and a *vl.* (violino) marking. The left hand has dynamic markings of *p* (piano) and *f* (forte). A *cres.* marking is present at the end of the system.

Third system of the musical score. The right hand has a *vl.* marking. The left hand features a *f* (forte) dynamic and a *Tutti.* marking. The system concludes with a repeat sign.

Fourth system of the musical score. The right hand has a *f* (forte) dynamic. The left hand has dynamic markings of *p* (piano) and *f* (forte).

Fifth system of the musical score. The right hand includes a trill (*tr.*) and an *Ob.* (oboe) marking. The left hand has dynamic markings of *fp* (fortissimo piano).

Sixth system of the musical score. The right hand has a *fp* (fortissimo piano) dynamic. The left hand has dynamic markings of *fp* (fortissimo piano).

(The third Act closes with the treacherous dialogue between Mirza and Pheron.)

*Allegro.*

PIANO.

*Tutti. fp* *fp* *fp* *fp* *fp*

*f* *fz* *fz* *fz* *fz* *fz*

*fz* *f* *fz* *fz* *fz* *fz*

ACT IV.

*f* *fz* *fz* *fz* *fz* *fz* *p Str.*

(Sais comes from the house of the Sun-maidens ; she looks about, whether she is alone.)

*Ob.*

*Allegretto.* (Nothing alters their resolution.)

*vi.*

*p* *fp Str. & Wind.* *tr*

(She begins to doubt.)  
Andante.

First system of musical notation, piano accompaniment. Dynamic markings include *f<sub>2</sub>* and *f*.

"O Menes, is it true?" &c.

Second system of musical notation, piano accompaniment. Dynamic markings include *p*, *f*, *p*, *f*, *p*, *pp*, and *f*.

Third system of musical notation, piano accompaniment. Dynamic markings include *p* and *f*.

Fourth system of musical notation, piano accompaniment. Dynamic markings include *fp* and *p*.

"Yes, now thou hearest me."  
*espress.*

Fifth system of musical notation, piano accompaniment. Dynamic marking includes *fp*.

"I the instrument."  
*Più Andante.*

Sixth system of musical notation, piano accompaniment. Dynamic markings include *fp*, *dim.*, *Str.*, *f*, and *p*.

*f* *p* *fz* *fz*

3 3 3 3

“No, he shall remain in his hand.”

*Più vivo.*

*f Str. & Wind.*

3 3 3

“Shall not the daughter of Menes sit on the throne with him,” &c.

*Più Adagio.*

*p Str.*

*cres.*

*cres.* *f* *rit.* *fp* *pp* *p vl.*

*Ob.* *Bass.*

*Allegretto.*

“Yes, she may!”

*Adagio.* (The vow.)

*fz Str. & Wind.* *p*

*tr*

*morendo.*

*pp*

No. 5.

AFTER THE FOURTH ACT.

Oboes, Bassoons, Horns, Trumpets, Timpani and Strings.

(The fourth Act closes with a general alarm.)

*Allegro vivace assai.*

PIANO.

*p* *vi.* *f* *Tutti.* *p* *f* *p* *f* *fz* *fz*

*fz* *fz* *fz* *fz* *fp* *Str. & Wind.* *fp* *fp* *fp*

*fp* *fp*

*Tutti.* *f*

*p* *Str. & Bsn.*

Ob.

*tr*

*cres.*

*f*

Str. & Wind.

*fz*

*fz*

*f*

*fz*

*fz*

*f*

*f*

Str. *p*

Vl. & Fl.

*p*

*tr*

*tr*

*p* Str. & Wind.

Wind sustain. *sf*  
*f Tutti.* *fz* *fz* *fz* *fz* *fz* *fp* *Str. & Wind.*  
*fp* *fp* *fp* *fp* *f*  
*Tutti.* *f*  
*fz* *fz* *p* *Str. & Bsn.*

This musical score is for the piano accompaniment of Mozart's "King Thamos." It consists of seven systems of music, each with a grand staff (treble and bass clefs). The piece is in a minor key, indicated by the one flat in the key signature. The tempo is marked with a common time signature (C). The score includes various dynamic markings such as *sf* (sforzando), *f* (forte), *fz* (forzando), *fp* (forzando piano), and *p* (piano). Performance instructions include "Wind sustain." and "Str. & Wind." (strings and winds). The piece concludes with a final chord in the bass clef.



This musical score page contains seven systems of music. The first system is a grand staff with treble and bass clefs. The second system is for the Oboe (Ob.), featuring trills (tr) and a crescendo (cres.). The third system is for strings and winds (Str. & Wind.), marked with forte (f) and fortissimo (fz) dynamics. The fourth system continues the string and wind parts with forte (f) dynamics. The fifth system is marked 'Tutti' and features a piano (p) dynamic. The sixth system is for strings, oboe, and bassoon (Str. Ob. & Bssn.), marked piano-piano (pp) and includes a trill (tr). The seventh system is also marked 'Tutti' and includes a trill (tr).

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords. Dynamics include *p* (piano) for the strings and winds, and *cres.* (crescendo) for the bass line.

Second system of musical notation. The upper staff features a complex texture with many notes. The lower staff has a more rhythmic bass line. Dynamics include *ff Tutti.* (fortissimo tutti) and *ff* (fortissimo).

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *p Str. & Wind.* (piano strings and winds).

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *cres.* (crescendo) and *p* (piano).

Fifth system of musical notation. The upper staff features a complex texture with many notes. The lower staff has a more rhythmic bass line. Dynamics include *ff Tutti.* (fortissimo tutti) and *ff* (fortissimo).

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *f.* (forte), *p* (piano), and *f* (forte).

No. 6.

CHORUS.—"GODHEAD, THRONED IN POWER ETERNAL."

Flutes, Oboes, Bassoons, Horns, Trumpets, Trombones, Timpani and Strings.

(Beginning of the fifth Act in the Sun-Temple at Heliopolis, before Thamos's coronation.)

Adagio maestoso.

PIANO.

SOPRANO. *A f* God - head, throned in power e -

ALTO. *f* God - head, throned in power e -

TENOR. *f* God - head, throned in power e -

BASS. *f* God - head, throned in power e -

- ter - - nal, throned in power e - ter - nal!

- ter - - nal, throned in power e - ter - nal!

- ter - - nal, throned in power e - ter - nal!

- ter - - nal, throned in power e - ter - nal!

*Allegro vivace.*

Ev - er great and ev - er ver - nal,  
 Ev - er great and ev - er ver - nal,  
 Ev - er great and ev - er ver - nal,  
 Ev - er great and ev - er ver - nal,

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with lyrics 'Ev - er great and ev - er ver - nal,'. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment with a steady eighth-note pattern.

*Allegro vivace.*

The piano accompaniment for the first system, showing the right-hand melody and the left-hand accompaniment with a steady eighth-note pattern.

Prayer as - cends from E - - gypt's land ;  
 Prayer as - cends from E - - gypt's land ;  
 Prayer as - cends from E - - gypt's land ;  
 Prayer as - cends from E - - gypt's land ;

The second system of music features four vocal staves and a piano accompaniment. The vocal parts have lyrics 'Prayer as - cends from E - - gypt's land ;'. The piano accompaniment continues with the eighth-note pattern in the left hand and a more active melody in the right hand.

**B**  
 Ev - er mount - ing, ne'er des - cend - -  
 Ev - er mount - ing, ne'er des - cend - -  
 Ev - er mount - ing, ne'er des - cend - -  
 Ev - er mount - ing, ne'er des - cend - -

The third system of music features four vocal staves and a piano accompaniment. The vocal parts have lyrics 'Ev - er mount - ing, ne'er des - cend - -'. A section marker 'B' is placed above the first vocal staff. The piano accompaniment includes a right-hand melody with triplets and a left-hand accompaniment.

The musical score is arranged in systems. The first system contains four vocal staves and a piano accompaniment. The lyrics for the first system are: "ing, ev - er mount-ing, ne'er de - scend". The piano part includes markings for "Wind." and "f Str. & Wind.".

The second system continues the vocal lines with lyrics: "ing, . . ne'er de - - scend - - ing, de - scend". The piano part includes markings for "sf p" and "f".

The third system continues with lyrics: "ing, First of realms, with fame un - end - ing, first of". The piano part includes markings for "f p" and "ff Tutti".

The score concludes with a final piano accompaniment section.

realms, with fame un - end - ing, May it as thy - self be grand, as  
 end - - - ing, May it as thyself be  
 with fame un - end - ing, May it as thyself be  
 - end - ing, May it as thy - self be grand, may it as thyself be  
 thy - - - self be grand, as thee be  
 grand, thy - self be grand, as thee be  
 grand, thy - self be grand, as thee be  
 grand, thy - self be grand, as thee be  
 grand, First of realms, with fame . . . un -  
 grand, First of realms, with  
 grand, First of realms, with  
 grand, First of realms, with

*p* *mf* *p*

end - ing, . . . May it as . . . thy - self be  
 fame, May it as . . . thy - self be grand, be  
 fame, May it as . . . thy - self . . . be grand, be  
 fame, May it as . . . thy - self be grand, be

*p* *p* *p*

grand, may it as thy - self be grand, may it be grand, may it as thy -  
 grand, as thy - self, as thy - self, may it as thy - self, as thy -  
 grand, as thy - self, as thy - self, may it as thy - self, as thy -  
 grand, as thy - self, . . . as thy - self, . . . may it as thy - self, as thy -

*f* *Tutti.*

self be grand, may it as thy - self be grand, may it be  
 self be grand, as thy - self, as thy - self, may it  
 self be grand, as thy - self, as thy - self, may it  
 self be grand, as thy - self, . . . as thy - self, . . . may it

*f*

grand, may it as thy - self be grand, may it as thy -  
 as thy - self, as thy - self be grand, may it as thy -  
 as thy - self, as thy - self be grand, may it as thy -  
 as thy - self, as thy - self be grand, may it as thy -

self be grand!  
 self be grand!  
 self be grand!  
 self be grand!

*E Allegretto.*

From the tro - pic sand sur - round - ed,  
 From the tro - pic sand sur - round - ed,

*Str. fp* *Wind.* *Str. p*



To the shore by sea-marge bound-ed, Glows to thee . . the sa-cred

To the shore by sea-marge bound-ed,

*Wind.* *Ob.* *fp*

fire, . . Glows to thee . . the sa-cred fire, . . glows to thee . . the

Glows to thee . . the sa-cred fire, . . glows to thee . . the

*fp* *fp* *f* *fz* *p* *fz* *p*

sa - cred . . fire, In the morn-ing

sa - cred . . fire, In the morn-ing

*Hns.* *mf* *Str.*

*Bassi.*

songs we raise thee, Still at e - ven - tide we,

songs we raise thee, Still at e - ven - tide we

*p*

praise thee, Nev - er si - lent is our choir, nev - er si - lent is our

praise thee, Nev - er si - lent is our choir, nev - er si - lent is our

*f* *p* *p Str. & Fl.* *p*

choir, nev - er si - lent is . . . our choir,

choir, nev - er si - lent is . . . our choir,

*f* *p* *p Str.* *mf* *Str. & Wind.*

As when  
As when  
nev - er si - lent is . . . our choir.  
nev - er si - lent is . . . our choir.

*cres.* *f* *p* *Hns.* *FL.*

to the tem-ple's glam - our, Add-ed is the trumpet's clam - our,  
to the tem-ple's glam - our, Add-ed is the trumpet's clam - our,

*f*

Solo.  
Yet the flute

*f* *p* *pp* *Str.* *pizz.* *Ob.* *Tpts.* *FL.*

Detailed description: This is a page of a musical score for Mozart's 'King Thamos'. The page is numbered 41 and has a key signature of one sharp (F#) and a time signature of common time (C). The score is arranged in systems. The first system features vocal lines with lyrics 'As when' and 'nev - er si - lent is . . . our choir.' and a piano accompaniment with dynamics *cres.*, *f*, *p*, and *Hns.* (Horns). The second system continues the vocal lines with lyrics 'to the tem-ple's glam - our, Add-ed is the trumpet's clam - our,' and the piano accompaniment. The third system shows a 'Solo.' section for the flute with the lyric 'Yet the flute'. The final system includes parts for Oboe (*Ob.*), Trumpets (*Tpts.*), Flute (*FL.*), and strings (*pp Str. pizz.*). The piano accompaniment in the final system includes dynamics *f* and *p*.

The musical score is arranged in three systems. The first system shows the beginning of a section with a flute trill (tr) and a piano accompaniment. The second system features vocal lines with lyrics: "makes heard its voice, yet . . . the flute makes heard.. its" and "Yet . . . the flute makes heard.. its". A "Solo." marking is placed above the flute line. The piano accompaniment includes dynamic markings *p* and *Str.*. The third system is marked "CHORUS." and includes lyrics: "voice, yet . . . the flute.. makes heard its voice, So, O -" and "voice, yet . . . the flute.. makes heard its voice, So, O -". The piano accompaniment includes dynamic markings *mf* and *p*, and instrument markings "VI. & Ob." and "Str.".

si - ris' children loud - ly Chant thy praise, and ev - er proud - ly, Sun - god,

si - ris' children loud - ly Chant thy praise, and ev - er proud - ly, Sun - god,

*tr*

*f* *p* *f* *Str. Fl. & Bsn.*

Sun - god, in . . thy light re - joice.

Sun - god, in . . thy light re - joice.

A PRIEST.

Word by

*p* *f* *fp* *dim.* *f* *p* *Str. & Fl.*

A MAIDEN.

CHORUS.

And his sub - jects' oath ne'er bro - ken. Be . . of

CHORUS. *fp*

Be of

CHORUS. *fp*

mouth of monarch spo - ken, Be . . of

CHORUS. *fp*

Be . . of

*f* *p*

truth . . the com - mon ground, be . . . of truth the  
 truth the com - mon ground, be of truth the  
 truth . . the com - mon ground, be of truth the  
 truth the com - mon ground, be . . of truth . the

*mf Str. & Wind.*

**H** A MAIDEN.  
 com - mon ground; We hail him roy - al, children  
 com - mon ground; A PRIEST.  
 com - mon ground; To us kind, Fa - ther gra - cious,  
 com - mon . . ground;

*p Str. Wind sustain.*

CHORUS. *p* loy - al, *fp* Thus . . . by gold - en chain we're bound,  
 CHORUS. *p* Thus by gold - en chain we're bound,  
 CHORUS. *p* Thus by gold - en chain we're bound,  
 CHORUS. *p* Thus . . . by gold - en chain we're bound,  
 Thus by gold - en chain we're bound,

*p fp dim. f*

Solo.

We hail him roy - al chil - dren loy - al,

Solo.

Clement be, Fa - ther gra - cious,

*p Str. & Wind.* *p*

CHORUS.

*fp* Thus . . by gold - en chain . . we're bound, thus by

*fp* Thus by gold - en chain . . we're bound, thus by

*fp* Thus . . by gold - en chain . . we're bound, thus by

*fp* Thus . . by gold - en chain we're bound, thus by

*fp* *mf* *f*

gold - - en chain . . we're bound.

gold - - en chain . . we're bound.

gold - en chain . . we're bound.

gold - en chain we're bound.

*pp Str.* *Basn. sustain.*

The musical score is arranged in systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts begin with the lyrics "God head," in a *pp* (pianissimo) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes. The second system continues the vocal parts with the lyrics "God head, throned in power e - ter" and includes dynamic markings such as *cres.* (crescendo) and *f* (forte). The piano accompaniment includes the instruction "Wind sustain. poco a poco. cres." and *f Tutti.* The third system shows the vocal parts with the word "nal." and the piano accompaniment with *cres.* and *f* markings.



J  
Allegro vivace.

*f*  
Ev - er great, and ev - er ver - nal!

*f*  
Ev - er great, and ev - er ver - nal!

*f*  
Ev - er great, and ev - er ver - nal!

*f*  
Ev - er great, and ev - er ver - nal!

Allegro vivace.

*f* Tutti. *f*

Prayer as - cends from E - - - gypt's land;

Prayer as - cends from E - - - gypt's land;

Prayer as - cends from E - - - gypt's land;

Prayer as - cends from E - - - gypt's land;

*f* *f*

K

Ev - er mount - ing, ne'er de - scend - -

Ev - er mount - ing, ne'er de - scend - -

Ev - er mount - ing, ne'er de - scend - -

Ev - er mount - ing, ne'er de - scend - -

*f* *f*

ing, ev - er mount-ing, ne'er de - scend  
 ing, ev - er mount-ing, ne'er de - scend  
 ing, ev - er mount-ing, ne'er de - scend  
 ing, ev - er mount-ing, ne'er de - scend  
 Wind. *f* *Str.* *p*  
 ing, . . . ne'er de - scend - ing, First of  
 ing, . . . ne'er de - scend - ing, First of realms . . .  
 ing, . . . ne'er de - scend - ing,  
 ing, . . . ne'er de - scend - ing,  
*f* *p* *f* *p* *f* *Tru.*  
 realms, with fame un - end-ing, first of realms, with fame un - end-ing,  
 with fame un - end - ing,  
 first of realms, with fame un - end - ing,  
 first of realms, with fame un - end-ing, May it as thyself be

May it as thy-self be grand, may it as thy -  
 May it as thy - - -  
 May it as thy-self be grand,  
 grand,  
*f marcato. Str. & Wind. cres.*

self be grand, may it as thy -  
 self be grand, may it as thy -  
 may it as thy - self be grand, thy -  
 may it as thy-self be grand, may it as thy -  
*ff Tutti. fz fz fz*

self be grand, First of  
 self be grand, First of realms, with fame .  
 self be grand, First of  
 self be grand, First of  
*M p Str. mf p*

realms, of . . realms, May it as . . thy - self, . . thy -  
 un - end - ing, as thy - self, . . thy -  
 realms, of . . realms, May it as . . thy - self, . . thy -  
 realms, of . . realms, May it as . . thy - self, thy -

- self be grand, First of realms, with fame un - end - ing, May it  
 - self be grand, First of realms, . . with fame un - end -  
 - self be grand, First of realms, with fame un - end - ing, May it  
 - self be grand, First of realms, with fame un - end - ing, May it

as thy - self be grand, may it as . . thy - self be  
 ing, May it as . . thy - self be  
 as thy - self be grand, may it as . . thy - self be  
 as thy - self be grand, may it as . . thy - self be

*mf* *p*  
*f*  
*f*  
*dim.* *f Tutti.* *fz* *f*  
*fz* *f*

grand, thy - self be grand, may it as thy -

grand, thy - self be grand, may it as thy -

grand, thy - self be grand, may it as thy -

grand, thy - self be grand, may it as thy -

6

- self be grand, as thy - self, as thy - self, as thy -

- self be grand, as thy - self, may it be grand, may it be

- self be grand, as thy - self, as thy - self, as thy -

- self be grand, as thy - self, as thy - self, as thy -

N fz

fz

- self be grand, as thy - self be grand, as thy - self, as thy -

- self, may it as thy - self be grand, as thy - self, may it be

- self be grand, as thy - self be grand, as thy - self, as thy -

- self be grand, as thy - self be grand, as thy - self, as thy -

fz

fz

fz

fz

V

self, as thy - self be grand, as thy - self be grand, may it as thy -  
 grand, may it be grand, may it as thy - self be grand, may it as thy -  
 self, may it as thy - self, as thy - self be grand, may it as thy -  
 self, may it as thy - self, as thy - self be grand, may it as thy -

*fz* *fz* *fz*

self be grand, may it  
 self be grand, may it  
 self be grand, may it  
 self be grand, may it

*f*

as thy - self be grand, may it  
 as thy - self be grand, may it  
 as thy - self be grand, may it  
 as thy - self be grand, may it

*fz* *f*

as thy - - self be grand, may it as thy - self be

as thy - - self be grand, may it as thy - self be

as thy - - self be grand, may it as thy - self be

as thy - - self be grand, may it as thy - self be

grand, as thee be grand.

grand, as thee be grand.

grand, as thee be grand.

grand, as thee be grand.

*(During this soft music the*

*VI. Moderato.*

*p dolce. Str. & Bsn.*

*High-Priest mounts the Altar, ignites the fire of burnt offering, throws incense into it, &c., till the end of the music.)*

*fz p fz p mf*

Str. & Ob.  
*p dolce.* *fz > p* *fz > p*

*fp* *dim.* *p vl.* *tr*

*tr* *dim.* *pp*

*Basn.*

Detailed description: This block contains three systems of musical notation. The first system is for strings and oboes, featuring a melody with trills and dynamic markings *p dolce.*, *fz > p*, and *fz > p*. The second system includes woodwinds and strings, with dynamics *fp*, *dim.*, *p vl.*, and trills marked *tr*. The third system features bassoons and strings, with dynamics *dim.* and *pp*, and trills marked *tr*. The bassoon part has a melodic line with trills, while the strings provide a rhythmic accompaniment.

## No. 7.

## AFTER THE FIFTH AND LAST ACT.

[Oboes, Bassoons, Horns, Trumpets, Timpani, and Strings.

(Pheron's despair, blasphemy and death.)

*Allegro molto.*

PIANO. *f Tutti.* *f*

*sempre f*

*fz* *fz* *fz*

Detailed description: This block contains three systems of musical notation for piano. The first system is marked *Allegro molto.* and *f Tutti.*, showing a piano introduction with a melody in the right hand and accompaniment in the left. The second system is marked *sempre f* and features a more active piano accompaniment with chords and moving lines in both hands. The third system is marked *fz* and shows a powerful piano accompaniment with frequent fortissimo chords and melodic fragments in the right hand.



(Beginning of the thunderstorm.)

*fz* *fz* *fz* *p*

*ff* *fp* *fp*

*fp* *f* *fz p*

*ff* *ff*

*Ped.* \*

*ff*

\* *Ped.* \*

*fz* *fz* *fz* *fz* *fz* *fz*

*Ped.* \* *Ped.*

*fz* *fz* *f* *p* *f* *p*

First system of musical notation. Treble and bass clefs. Dynamics: *f*, *p*, *f*, *fz*, *p*. Includes slurs and phrasing marks.

Second system of musical notation. Treble and bass clefs. Dynamics: *f*, *ff*. Includes slurs and phrasing marks.

Third system of musical notation. Treble and bass clefs. Dynamics: *fz*, *fz*, *fz*, *fz*, *f*, *p*, *fz*. Includes triplets, slurs, and phrasing marks. Pedal markings: *Ped.*, *\* Ped.*

Fourth system of musical notation. Treble and bass clefs. Dynamics: *f*, *fz*, *p*, *fz*. Includes slurs, phrasing marks, and pedal markings: *\* Ped.*, *\* Ped.*

Fifth system of musical notation. Treble and bass clefs. Dynamics: *f*, *fz*, *fz*. Includes slurs, phrasing marks, and a pedal marking: *\* Ped.*

Sixth system of musical notation. Treble and bass clefs. Dynamics: *f*, *p*, *f*, *p*, *f*. Includes slurs, phrasing marks, and pedal markings: *\* Ped.*, *\* Ped.*, *\* Ped.*

Flutes, Oboes, Bassoons, Horns, Trumpets, Trombones, Timpani and Strings.

*Andante moderato.*

SOLO. THE HIGH PRIEST

VOICE.

PIANO.

Ye chil - dren of  
 dust, come, with trem - bling a - dore ye ; The Sun - god in splen - dour a -  
 ris - es be - fore ye ; Loud roll his thun -  
 ders - the foe they ap - pal, loud roll his thun - ders - the  
 foe they ap - pal ; Scorn's with - er'd

*Andante moderato.*  
*Str.*  
*pp* *Timp.* *cres.* *Wind sustain.*  
*mfp* *mfp* *f* *p* *cres.*  
*f Tutti.*  
*fz* *p* *f Tutti.* *fz* *p Wind.*  
*pp Str.* *Timp.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

arms at his glance power - less fall, scorn's wither'd

*Wind sustain.* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

arms at his glance powerless fall, scorn's wither'd arms at his

*p* *cres.* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

glance powerless fall.

*f* *calando.*

*Ped.* \* *Ped.* \*

**CHORUS.**

**A SOPRANO.** *pp* *fp* *fp* *f* *p* *pp*

**ALTO.** *pp* *fp* *fp* *f* *p* *pp*

**TENOR.** *pp* *fp* *fp* *f* *p* *pp*

**BASS.** *pp* *fp* *fp* *f* *p* *pp*

We chil - dren of dust in our rev - er - ence trem - ble, And

**A**

*pp* *cres.* *f* *Str. & Wind.* *pp*

low - ly to earth bow the head, and

low - ly to earth bow the head, and

low - ly to earth bow the head, and

low - ly to earth bow the head, and

*pp*

low - ly to earth bow the head.

low - ly to earth bow the head.

low - ly to earth bow the head.

low - ly to earth bow the head.

low - ly to earth bow the head.

**B** *pp* Al-migh - ty! thy fav - our to gain we as - sem - ble, And

*pp* Al-migh - ty! thy fav - our to gain we as - sem - ble, And

*pp* Al-migh - ty! thy fav - our to gain we as - sem - ble, And

*pp* Al-migh - ty! thy fav - our to gain we as - sem - ble, And

**B** *pp* *str.* Al-migh - ty! thy fav - our to gain we as - sem - ble, And

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

hon - our thy or - din - ance dread, Al-migh - ty ! thy fa - vour to  
 hon - our thy or - din - ance dread, Al-migh - ty ! thy fa - vour to  
 hon - our thy or - din - ance dread,  
 hon - our thy or - din - ance dread.

*Hns.*  
*Fl.*  
*Str.*  
*pp*  
*dim.*  
*p*  
*Trombones.*  
*vi.*

gain we as - sem - ble, And hon - our thy or - din - ance dread.  
 gain we as - sem - ble, And hon - our thy or - din - ance dread.  
 And hon - our thy or - din - ance dread.  
 And hon - our thy or - din - ance dread.

*pp Wind.*  
*dim.*  
*p*  
*Timp.*  
*fp*  
*p*

**C** *fp Allegro.*  
 God - head lof - ty ! Sun all - glor - ious ! E - gypt's  
 God - head lof - ty ! Sun . . all - glor - ious ! E - gypt's  
 God - head lof - ty ! Sun . . all - glor - ious ! E -  
 God - head lof - ty ! Sun . . all - glor - ious ! E -

**C** *Allegro.*  
*fp Str. & Wind.*  
*fp*  
*p*

prayer an au - dience deign, . . . E - gypt's prayer an . . .

prayer an au - dience deign, E - . . . gypt's prayer an . . .

- gypt's prayer . . . an . . . au - dience deign, au -

- gypt's prayer, E - gypt's prayer, its prayer an

au - dience deign : Be . . . our mon - arch

au - dience deign : Be our

. . . dience deign : Be . . . our

au - dience deign : Be . . . our

*f Tutti.*

still . . . vic - to - rious, Truth and jus - tice

mon - arch still vic - to - rious, Truth and jus - tice

mon - arch still . . . vic - to - rious, Truth and jus - tice

mon - arch still . . . vic - to - rious, Truth and jus - tice

gild his reign, truth and jus - tice gild his reign, truth and

gild his reign, truth and jus - tice gild his reign, truth and

gild his reign, truth and jus - tice gild his reign, truth and

gild his reign, truth and jus - tice gild his reign, truth and

jus - tice gild his reign!

jus - tice gild his reign!

jus - tice gild his reign!

jus - tice gild his reign!

*D* *vi.*

*Str. p*

*p* God head loft - y! Sun

*p* God head loft - y! Sun

*p* God head loft - y! Sun

*p* God head loft - y! Sun

*p* *Bssn.*



all - glo - rious, E - gypt's prayer an au - dience

all - glo - rious, E - gypt's prayer an au - dience

all - glo - rious, E - gypt's prayer an au - dience

all - glo - rious, E - gypt's prayer an au - dience

*fz* *fz* *p*

deign, E - - gypt's prayer an au - dience deign,

deign, E - - gypt's prayer an au - dience deign,

deign, E - - gypt's prayer an au - dience deign,

deign, E - - gypt's prayer an au - dience deign,

*fz* *fz* *p*

E - gypt's prayer an au - dience deign, E - gypt's

E - gypt's prayer an au - dience deign, E - gypt's

E - gypt's prayer an au - dience deign, E - gypt's

E - gypt's prayer an au - dience deign, E - gypt's

*Ob.*

E

prayer an au - dience deign.

prayer an au - dience deign,

prayer an au - dience deign.

prayer an au - dience deign.

*E* *vr.*  
*p* *Besn.*

*f* Be our mon-arch still vic - to-rious, Truth and

*f* Be our mon-arch still vic - to-rious, Truth and

*f* Be our mon-arch still vic - to-rious, Truth and

*f* Be our mon-arch still vic - to-rious, Truth and

*f* *Tutti.*

jus - tice, truth and jus - tice gild . . his reign, truth and jus - tice

jus - tice, truth and jus - tice gild . . his reign, truth and jus - tice

jus - tice, jus - tice gild . . his reign, truth and jus - tice

jus - tice, jus - tice gild . . his reign, truth and jus - tice

*ff*

gild his reign.

gild his reign.

gild his reign.

gild his reign.

*f str.*

Detailed description: This system contains the first four staves of the score. The top three staves are vocal lines for different voices, each with the lyrics "gild his reign." written below. The bottom two staves are the piano accompaniment, starting with a series of chords and then moving into a more active texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *f str.* is placed above the piano part.

Ob. *dim.* *p* vl.

Detailed description: This system contains the next four staves. The top three staves are vocal lines, which are mostly blank, indicating that the vocalists are silent during this section. The bottom two staves are the piano accompaniment. The right hand features a melodic line with dynamic markings *dim.* and *p*. The left hand continues with rhythmic accompaniment. Above the piano part, there are markings for "Ob." (Oboe) and "vl." (Violin), indicating that these instruments are playing during this section.

*Ffp* God - head lof - ty ! Sun all - glo - rious ! E - gypt's

*fp* God - head lof - ty ! Sun .. all - glo - rious ! E - gypt's

*fp* God - head lof - ty ! Sun .. all - glo - rious ! E -

*fp* God - head lof - ty ! Sun .. all - glo - rious ! E

*F* *fp* Str. & Wind. *p*

Detailed description: This system contains the final four staves of the score. The top three staves are vocal lines with the lyrics "God - head lof - ty ! Sun all - glo - rious ! E - gypt's". The bottom two staves are the piano accompaniment. The right hand has a melodic line with dynamic markings *Ffp*, *fp*, and *p*. The left hand has a rhythmic accompaniment with dynamic markings *fp* and *p*. Above the piano part, there are markings for "Str. & Wind." (Strings and Winds) and a dynamic marking of *F*.

prayer an au - dience deign, E - gypt's prayer . . an . .  
 prayer an au - dience deign, E - gypt's prayer . . an . .  
 - gypt's prayer . . an au - dience deign, an  
 - gypt's prayer . . an au - dience deign, an

. au - dience deign, *f* Be . . our mon - - arch still vic -  
 . au - dience deign, *f* Be . . he still vic -  
 au - dience deign, still vic -  
 au - dience deign, *f* Be our mon - - arch still vic -

*f* *Tutti.*

to - rious, be . . be still vic -  
 to - rious, be . . our mon - - arch still vic -  
 - to - rious, be our mon - - arch still vic -  
 - to - rious, still . . vic -

*tr*

to - rious, Truth . . . and . . . jus - - - tice gild his

to - rious, Truth . . . and . . . jus - - - tice gild his

to - rious, Truth and jus - tice, truth and jus - tice gild his

to - rious, Truth and jus - tice ev - er gild his

*tr*

reign, truth and jus - tice gild his reign, truth and jus - tice gild his reign,

reign, truth and jus - tice gild his reign, truth and jus - tice gild his reign,

reign, truth and jus - tice gild his reign, truth and jus - tice gild his reign,

reign, truth and jus - tice gild his reign, truth and jus - tice gild his reign,

*G* *p* God - - - head

God - - - head

God - - - head

God - - - head

*G* *tr.* *dim.* *p Str.*

lof - ty! Sun . . . . . all -

lof - ty! Sun . . . . . all -

lof - ty! Sun . . . . . all -

lof - ty! Sun . . . . . all -

*Bass.*

- glo - rious, E - gypt's prayer an au - dience

- glo - rious, E - gypt's prayer an au - dience

- glo - rious, E - gypt's prayer an au - dience

- glo - rious, E - gypt's prayer an au - dience

*fz*

deign, E - - gypt's prayer . . an au - - dience

deign, E - - gypt's prayer . . an au - - dience

deign, E - - gypt's prayer an au - - dience

deign, E - - gypt's prayer an au - - dience

*fz*

deign, E - gypt's prayer an au - dience deign,

deign, E - gypt's prayer an au - dience deign,

deign, E - gypt's prayer an au - dience deign,

deign, E - gypt's prayer an au - dience deign,

*p*

*Ob.*

E - gypt's prayer an au - dience deign, **H**

E - gypt's prayer an au - dience deign,

E - gypt's prayer an au - dience deign, *f*

E - gypt's prayer an au - dience deign, Be our

**H**

*Tutti.*

*f* Be our mon - arch still vic - - to - rious,

*f* Be our mon - arch still vic - - to - rious,

*f* Be our mon - arch still vic - - to - rious,

mon - - arch still vic - - to - - rious,

Truth and jus - tice gild his reign, truth and

Truth and jus - tice gild his reign, truth and

Truth and jus - tice gild his reign, truth and

Truth and jus - tice gild his reign, truth and

*fz* *fz*

jus - tice gild his reign, truth and jus - tice gild his

jus - tice gild his reign, truth and jus - tice gild his

jus - tice gild his reign, truth and jus - tice gild his

jus - tice gild his reign, truth and jus - tice gild his

*fz* *fz* *f*

reign, truth and jus - tice gild his reign.

reign, truth and jus - tice gild his reign.

reign, truth and jus - tice gild his reign.

reign, truth and jus - tice gild his reign.



# NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS.

Edited, and Corrected according to the Original Scores, by

**NATALIA MACFARREN and BERTHOLD TOURS.**

The English Translations by NATALIA MACFARREN and the Rev. J. TROUTBECK, M.A., &c.

| AUBER.                    |                           | Paper<br>cover. | Scarlet<br>cloth. | MOZART.          |                     | Paper<br>cover. | Scarlet<br>cloth. |   |   |   |
|---------------------------|---------------------------|-----------------|-------------------|------------------|---------------------|-----------------|-------------------|---|---|---|
| Opera                     | Language                  | s.              | d.                | Opera            | Language            | s.              | d.                |   |   |   |
| FRA DIAVOLO.              | French and English words  | 3               | 6                 | 5                | DON GIOVANNI.       | 3               | 6                 | 5 | 0 |   |
| MASANIELLO.               | French and English words  | 3               | 6                 | 5                | LE NOZZE DI FIGARO. | 3               | 6                 | 5 | 0 |   |
| BEETHOVEN.                |                           |                 |                   | DIE ZAUBERFLÖTE. |                     |                 |                   | 3 | 6 | 5 |
| FIDELIO.                  | German and English words  | 3               | 6                 | 5                | IL SERAGLIO.        | 3               | 6                 | 5 | 0 |   |
| BELLINI.                  |                           |                 |                   | VERDI.           |                     |                 |                   | 3 | 6 | 5 |
| NORMA.                    | Italian and English words | 3               | 6                 | 5                | IL TROVATORE.       | 3               | 6                 | 5 | 0 |   |
| LA SONNAMBULA.            | Italian and English words | 3               | 6                 | 5                | RIGOLETTO.          | 3               | 6                 | 5 | 0 |   |
| I PURITANI.               | Italian and English words | 3               | 6                 | 5                | LA TRAVIATA.        | 3               | 6                 | 5 | 0 |   |
| DONIZETTI.                |                           |                 |                   | ERNANI.          |                     |                 |                   | 3 | 6 | 5 |
| LUCIA DI LAMMERMOOR.      | Italian and English words | 3               | 6                 | 5                | WAGNER.             |                 |                   |   |   |   |
| LUCREZIA BORGIA.          | Italian and English words | 3               | 6                 | 5                | TRISTAN AND ISOLDE. | 10              | 0                 |   |   |   |
| LA FIGLIA DEL REGGIMENTO. | Italian and English words | 3               | 6                 | 5                | TANNHÄUSER.         | 3               | 6                 | 5 | 0 |   |
| FLOTOW.                   |                           |                 |                   | LOHENGRIN.       |                     |                 |                   | 3 | 6 | 5 |
| MARTHA.                   | German and English words  | 3               | 6                 | 5                | FLYING DUTCHMAN.    | 3               | 6                 | 5 | 0 |   |
| GLUCK.                    |                           |                 |                   | RIENZI.          |                     |                 |                   | 5 | 0 | 7 |
| IPHIGENIA IN AULIS.       | French and English words  | 3               | 6                 | 5                | WEBER.              |                 |                   |   |   |   |
| IPHIGENIA IN TAURIS.      | French and English words  | 3               | 6                 | 5                | OBERON.             | 3               | 6                 | 5 | 0 |   |
| MEYERBEER.                |                           |                 |                   | DER FREISCHÜTZ.  |                     |                 |                   | 3 | 6 | 5 |
| L'ETOILE DU NORD.         | Italian and English words | 5               | 0                 | 7                | EURYANTHE.          | 3               | 6                 | 5 | 0 |   |
| ROSSINI.                  |                           |                 |                   | PRECIOSA.        |                     |                 |                   | 1 | 6 | 3 |
| IL BARBIERE.              | Italian and English words | 3               | 6                 | 5                | (To be continued.)  |                 |                   |   |   |   |
| GUILLAUME TELL.           | French and English words  | 5               | 0                 | 7                | BARON BODOG ORCZY.  |                 |                   |   |   |   |

(To be continued.)

## BARON BODOG ORCZY.

"Il Rinnegato" ("The Renegade"). Opera in three Acts. Hungarian Libretto by FARKAS DEAK; Italian Adaptation by S. C. MARCHESI; English Adaptation by FREDERICK CORDER. 8vo, 8s.

LONDON: NOVELLO, EWER & CO., 1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)  
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON & CO.